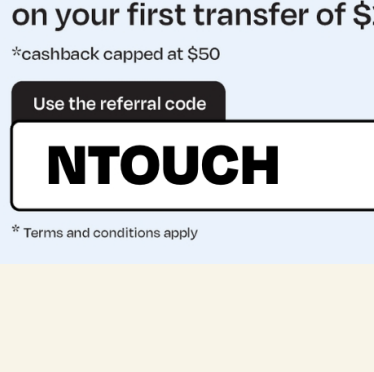




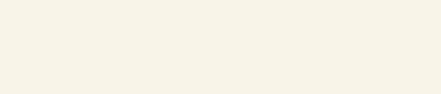
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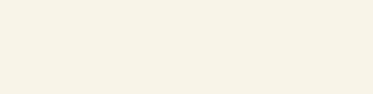
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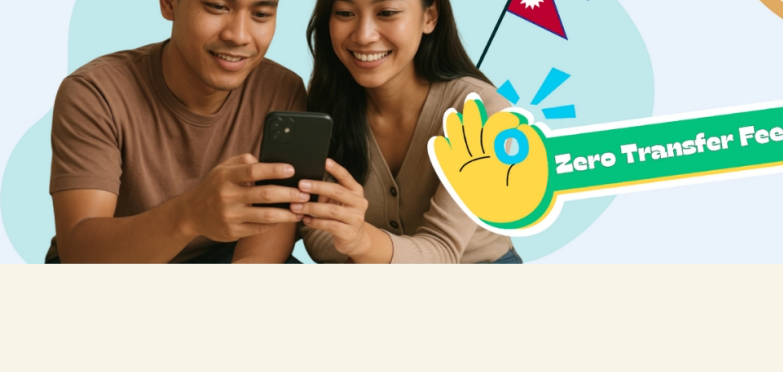


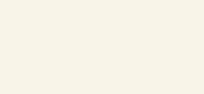
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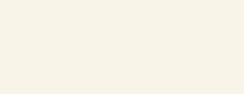
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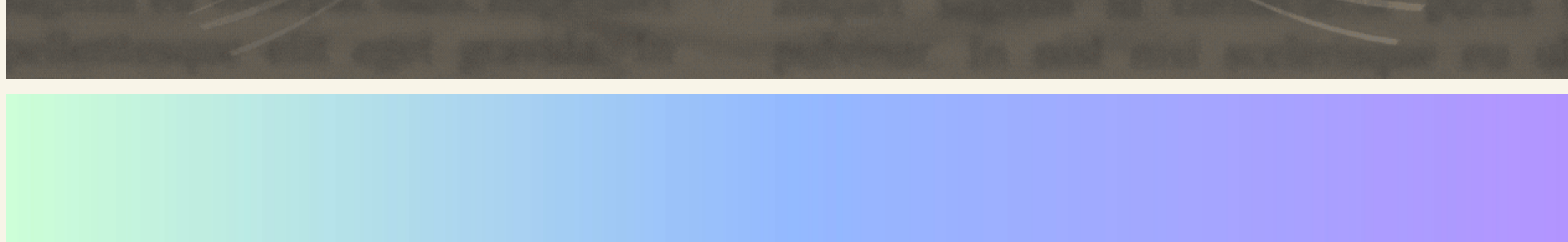






RSP, Masterni, and the Politics of Performance

Dr. Rajendra Panthee आइतबार श्रावण ३, २०८३ | Sunday July 19,2026

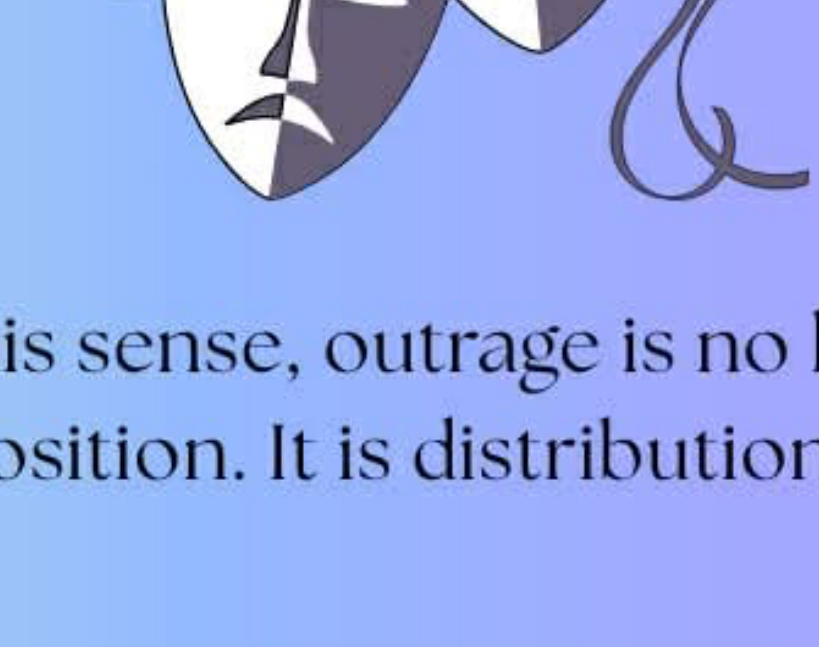





DR. RAJENDRA PANTHEE



- Nepal is a place where moral conversion often happens immediately after electoral victory.
- In this sense, outrage is no longer opposition. It is distribution.



Nepal Touch Graphics

Nepal has reached a stage where almost everything can become content, and almost any controversy can become free publicity. That may be the most efficient business model we have developed. A song appears, people object, more people object, professors object, teacher organizations object, social advocates object, and suddenly the song is no longer just a song. It has become a national event. Priyanka Karki says it is only entertainment. Perhaps. But in today’s Nepal, entertainment and provocation often arrive wearing the same clothes.

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People are not merely saying that they dislike the song. They are reacting as though it represents something larger and more corrosive. They see a cheapness in the style, a disrespect in the language, and a familiar willingness to use controversy as a shortcut to attention. When a song built on double meaning becomes the center of public debate, it tells us something about the culture around it. It tells us that shock value still sells, but it also tells us that many people are tired of being asked to clap for it.

The backlash is not just about taste. It is about dignity. Teacher organizations, professors, and social advocates are objecting because they feel the song crosses a line that should not need much explaining. That itself is revealing. A society does not debate such things this intensely unless it senses that its public language is getting sloppier, louder, and more careless. What was once considered crass can now be packaged as confidence. What was once seen as vulgar can now be defended as fun. What was once embarrassing can now be monetized.

And this is where the song begins to resemble politics.

Nepali politics has long perfected the art of saying one thing, doing another, and calling the whole thing democratic. Leaders rise by declaring that they are different from the old class. They promise integrity, service, simplicity, and accountability. Then they learn what every successful politician eventually learns. Power is more enjoyable than principle, and principles are easier to defend from the opposition bench. Once inside the system, the reformer discovers the perks of the system. The convoy grows. The sensitivity shrinks. The criticism is dismissed as jealousy. The public is asked to admire confidence that looks suspiciously like entitlement.

That is why the RSP story and the *Masterni* story are not as far apart as they first seem. In both cases, performance is doing a great deal of work. In both cases, there is a strong dependence on image. In both cases, the public is expected to accept provocation as authenticity. And in both cases, the response from society reveals that people are not as passive as the performers may have hoped.

RSP came to power promising a cleaner politics. It presented itself as the antidote to the old parties and their habits. But recent speeches in Parliament have exposed a different picture. Gyanendra Shahi has publicly pointed to the contradictions. Those who once opposed Parliament are now members of Parliament. Those who once said they would not take public money now take it. Those who once declared they would not need security now move with security like minor royals. The satire almost writes itself. Nepal is a place where moral conversion often happens immediately after electoral victory.

Yubaraj Dulal’s speech on the treatment of sukumbasi people adds another layer. He described a state that behaves harshly toward the poor and defensively toward questions. Dulal was not only defending sukumbasi people, he was exposing what he sees as a deeper contradiction in RSP’s politics. He argued that the party that once attacked power and claimed to stand for dignity, accountability, and democratic speech is now behaving like the very system it used to condemn, by tolerating authoritarian methods, protecting its own, and silencing questions when inconvenient.

Khusbu Oli warned about informal power centers and the erosion of institutional discipline. Niskal Rai described a government that appears increasingly intolerant of scrutiny and increasingly comfortable with force. Put together, these speeches sketch a familiar portrait. It is the portrait of a political force that promised reform but is now being accused of behaving like the establishment it once mocked.

Dr. Sanjeev Uprety’s idea about structural insensitivity helps explain the deeper problem. The more privilege people gain, the less they notice the suffering around them. Comfort creates blind spots. Power dulls sensitivity. A protected person begins to think the world is basically fine because his or her own life is fine. The poor are then treated as background noise. Their pain becomes inconvenient. Their criticism becomes rude. Their survival becomes a management issue. This is how a movement that once spoke for ordinary people can slowly learn to speak like a sheltered elite.

The reaction to *Masterni* fits this same pattern in a cultural register. People are not only objecting to words. They are objecting to a social atmosphere in which disrespect can be sold as style and then defended as art. Priyanka may say it is entertainment. That is exactly the point. In Nepal today, entertainment is often asked to do the job of excuse. Once called entertainment, almost anything can be forgiven. A bad joke becomes creative freedom. A provocative line becomes marketing. A calculated controversy becomes cleverness. The public is then told not to be so serious, as if seriousness itself were the problem.

But public frustration does not come from nowhere. It comes from living in a country where politics already feels like theater, where publicity often substitutes for purpose, and where the powerful are frequently more interested in managing reactions than solving problems. So when a song becomes controversial, people hear more than a song. They hear the sound of a society that is getting used to performance as a substitute for responsibility.

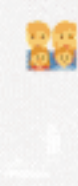
That is why the outrage is not only about the song. It is about a larger national mood. People are tired of being played. They are tired of being told that every provocation is genius, every insult is harmless, every contradiction is strategy, and every backlash is proof of success. They are tired of being asked to confuse attention with value.

So yes, the song may become more viral because of the criticism. That is how the machine works. But the greater irony is that the same machine is now shaping politics. The public outrage economy, whether in music or in Parliament, rewards spectacle, punishes sincerity, and keeps everyone trapped in a loop where the loudest thing in the room is mistaken for the most important.

Nepal does not only have a crisis of politics. It also has a crisis of performance. And lately, the two have started to look disturbingly alike.

-Dr. Panthee is an Associate Teaching Professor at the Department of Writing Studies, Rhetoric and Composition at Syracuse University, New York, US. This article represents the author’s personal perspectives and does not reflect the views or positions of any affiliated institution.

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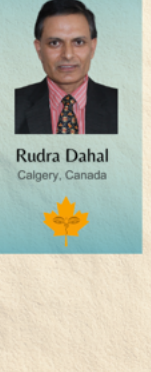


A healthy society does not depend on finding a powerful person. A healthy society builds a strong system.

Stop Creating Heroes, Build Systems



OPINION

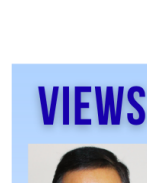


Rajendra Panthee

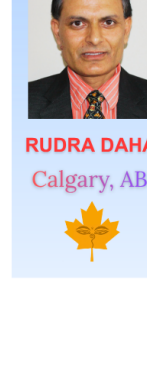


Restoring community trust requires urgent structural election reforms, starting with an independent commission.

Crisis of Confidence: Can the Nepalese Community Society of Calgary Fix Its Election System?



VIEWS



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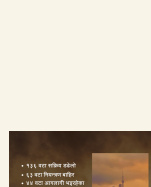


For Nepali students and families, the most critical mindset shift is to stop asking whether Canada is a good destination and start asking whether they are truly ready for the realities that await them.

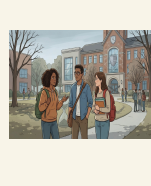
From Dream to Reality: The Hidden Challenges of Studying in Canada



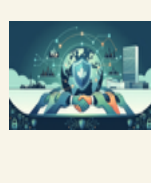
ताजा खबर



'उच्च करका कारण क्यानेडियन जीवनस्तर खस्कदै'



क्यानाडाको डडेलो: पछिल्ला १२ तथ्य



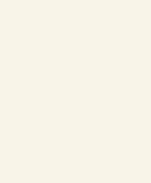
अमेरिकामा विदेशी विद्यार्थी: अनुमतिबिना ४ वर्षभन्दा बढी बस्न नपाइने



साइबर अपराधविरुद्धको संयुक्त राष्ट्रसङ्घीय महासन्धिमा क्यानाडाले गन्यो हस्ताक्षर



क्यानाडाले थप १९० वटा बख्तरबन्द गाडी खरिद गर्ने



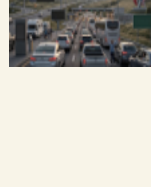
सबैको रोजाइ



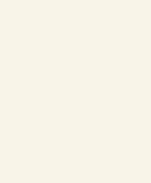
Crisis of Confidence: Can the Nepalese Community Society of Calgary Fix Its Election System?



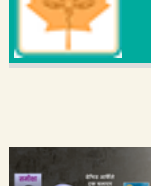
Stop Creating Heroes, Build Systems



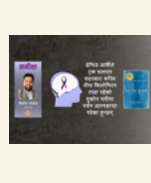
नीति बलियो, समुदाय बलियो



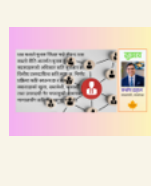
क्यानेडियनहरूको अमेरिका भ्रमण दर बढ्यो



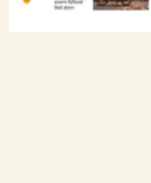
ठगी आरोपमा पूर्वसांसद राज ग्रेवालको वकालत अनुमतिपत्र निलम्बन गर्न माग



विचार/ब्लग



आत्महत्या किन कसैको रोजाइ बन्य?



नीति बलियो, समुदाय बलियो



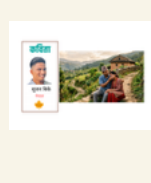
गणेश नेपालीको हेर्न नसकिने तस्विर



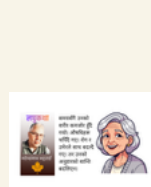
दुईचार सय पत्रम् पुष्पम् गरिदिनुहुन्छ कि?



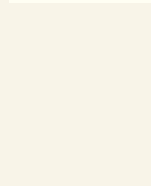
साम्बन्धित खबर



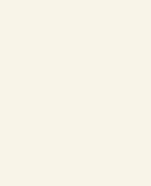
जीवनको अर्थ



गुँड छोड्दा गैँथली- प्वाख पलाउँदा परदेशी



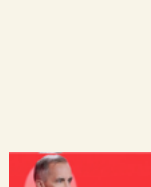
आस्थाको मौन उज्यालो



'बालाई सम्झँदा' कृति पितृ-वन्दना कि सामाजिक कालखण्डको दस्तावेज?



एडमण्टनमा चन्दा संकलनका लागि दिवाभोजसँगै पुस्तक विमोचन सम्पन्न



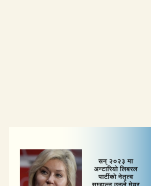
जगत



क्यानाडाको डडेलो: पछिल्ला १२ तथ्य



क्यानाडाले थप १९० वटा बख्तरबन्द गाडी खरिद गर्ने



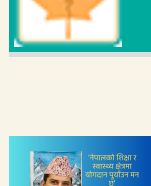
टोरन्टोमा गर्मीसँगै वायु प्रदूषणको दोहोरो मार



क्यानाडामा ४५ लाख मध्यमवर्गीय र उच्च नागरिक विशेषज्ञ स्वास्थ्य सेवाबाट वञ्चित



क्रोम्बी पुनः मिसिसागाको मेयरमा चुनाव लड्ने



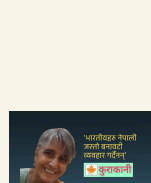
अन्तरंग



'देश छोडेर हिँडेको दिन निकै रोएको थिएँ'



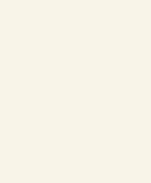
'विदेशका नेपालीलाई लगानी गर्ने वातावरण तयार गर्नुपर्छ'



'प्राकृतिक रुपमा नेपाल राम्रो, सामाजिक रुपमा बेलायत'



'आमा सङ्घिएर भक्कानिन्छ मन'



'२६ वटा देश घुमिसकेँ, नेपाल नै राम्रो लाग्छ'

हाम्रो टिम



एडिटर



बिष्णु भट्टराई



एक्ज्युकेटिभ एडिटर



जयराम गौतम

हाम्रो बारेमा

नेपाल टच' विश्वभर फैलिएका नेपालीभाषीलाई मातृभूमिसँग जोड्न भूमिका निर्वाह गर्ने मिडिया क्लेटर्फम हो। यसले नेपाली मनहरूलाई जोड्दै अपनत्वको हातेमालो गराउन सदैब प्रयास गर्नेछ।

सम्पर्क

९८५२०२९८८८, नेपाल
६४७९९५७६६०, क्यानाडा

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